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An Art and Crafts Museum

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AN ART AND CRAFTS MUSEUM

BY

JOSEPH LAJUS BRADY

THESIS

FOR

DEGREE OF BACHELOR OF SCIENCE

IN

ARCHITECTURE

COLLEGE OF ENGINEERING

UNIVERSITY OF ILLINOIS

PRESENTED JUNE, 1911

UNIVERSITY OF ILLINOIS

JUNE 1, 1901.

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

JOSEPH LAJUS BRADY

ENTITLED AN ART AND CRAFTS MUSEUM

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF BACHELOR OF SCIENCE IN ARCHITECTURE

Instructor in Charge

APPROVED:

Frederick W. Mann *David Varon*

HEAD OF DEPARTMENT OF ARCHITECTURE

197555

AN ART AND CRAFT MUSEUM.

It is required to build a museum for the purpose of exhibiting examples of the Arts and Crafts.

To a great extent the Crafts to a lesser extent the Arts. That is most of the space will be devoted to the exhibit of those objects which although specimens of Aesthetic beauty are not strictly included among the arts. Such specimens of textiles, furniture. Examples of the goldsmiths handicraft such as jewelry and antiques in brass, silver, pewter or gold, tapestries. Archaeological specimens and curios of various sorts, as will give the people a clear idea of the work which has been done and is being done today by the artisans and artists of the various countries.

Statuary will to a certain extent have space devoted to it but this will in most cases be where a sculpturesque treatment is best adapted to complete the design, and not merely as an exhibit.

The building is intended to be one of the features of the city outside of which it is to be built, and a place where in the people may justly place their civic pride in order to best attain this end the city has offered an ideal site in its most beautiful park.

The ground upon which the Museum is to be erected is about two miles from the heart of a large city of five hundred thousand inhabitants. The lands slopes back from a river a short distance then rises in a sheer bluff one hundred feet in height. A drive or speedway at the top of the bluff gives an approach to



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the gardens which surround the Museum. These gardens are on several levels connected by terraces and walks. At the highest point stands the Museum some four hundred feet from the driveway.

The building should naturally have a clear vista to the river and the walks may be embellished by statues or any other objects of interest. The pleasing arrangement of gardens, shrubbery, trees and other vegetation is to be used in whatever way will most enhance the beauty of the place.

The question of space has not been considered. In character the design should be to a certain extent monumental. Expressing clearly the fact that it contains objects which the hand of man has moulded from the rough original. It should invite and welcome all those who may see it. It should carry an assurance that all that is within is of the best that man has created. The composition should express clearly the different floors and their different purposes. The main floor on which the large and heavy objects are exhibited being massive and strong, which effect is gained by the heavy rustication. The second floor containing the lighter and daintier objects being more graceful although still characteristic. The exterior as a whole should be decorous and reasonable, showing at all times restraint and as much good taste as possible.

The center of the plan and of the design is the Rotunda, access to which is had from the main entrances through the vestibule. Particular attention has been paid to circulation and long perspective views through the various halls of exhibition. All parts are symmetrical about the rotunda. Each long hall is terminated

by some particular architectural detail which notifies the visitor that a change of direction and perhaps exhibit will here take place.

It is suggested that in matter of arrangement the exhibits might be assigned to places regarding precedence. The long connected exhibition spaces would make such an arrangement most feasible.

The landscape setting should be carefully studied. Sunk-en gardens, lawns, balustrades, flowers, shrubbery fountains, statuary, seats and shelters are all features which may be used to advantage.

See Boboli Gardens of Florence, the Villa Albrisi at Rome, the Villa Lante Bagnaia and the Villa Medici Rome.

The system of heating is taken care of from a central plant from which steam is carried to the building, a system of indirect radiation has been deemed advisable because of the unsightliness of radiators.

The rooms required are as follows.

The main exhibition rooms on each floor.

A reception vestibule.

Administration Rooms.

Toilet and Cloak Rooms.

Janitors Room.

A small lecture Hall.

A large Rotunda.

Hot houses etc. for the care of flowers over winter and but buildings for tools must be included. The Museum is to be of granite, entirely fireproof.

The evolution of Museums from the earliest known example which Charlemagne built at Avignon to the modern one of today has been mainly through and parallel to the education of the masses. Although museums in a sense were known during the first decade of the Christian Era the museum proper was not known until the seventeenth Century and it was not until 1850 that the first Arts and Crafts Museum was built. Credit for this innovation must be given to Germany although France was not slow in following the lead.

The greatest change has been in the trust and dependence put in the people who visit the museums, In the beginning guards were placed at every conceivable point and the building was so arranged that from one vantage point numbers of rooms could be watched. In some instances folios or rare objects would be chained to the wall. Now all is quite different. The building is now built with the idea of making all places accessible. Guards are placed at certain points as much to give information as to guard the exhibits.

This change will be noticed more and more as time goes on for the world is realizing that the people are the kings and that no restrictions should be imposed upon them.

The building in the present instance has been so arranged that even children may go around with no danger of being lost or confused. The stairways, pieces of sculpture or niches serving as landmarks.

The following Museum plans have been consulted.

The Ecole des Beaux Arts	Paris
Bau Akademie	Berlin
Vienna Imperial Art Institute	Vienna
Museum of Fine Arts	Boston
The Royal Academy	London
National Art Gallery	Rome
Corcoran Gallery	Washington
Art Institute	Chicago.

Other buildings which have been studied advantageously.

Office building for the House of Representatives in Washington
Carrere and Hastings. The National Capitol. Cass Gilbert's
Minnesota State Capitol and Ernest Flaggs Library for the Naval
Academy at Annapolis.

The two buildings most closely consulted were the Louvre
and the Petit Palais de Beaux Arts.

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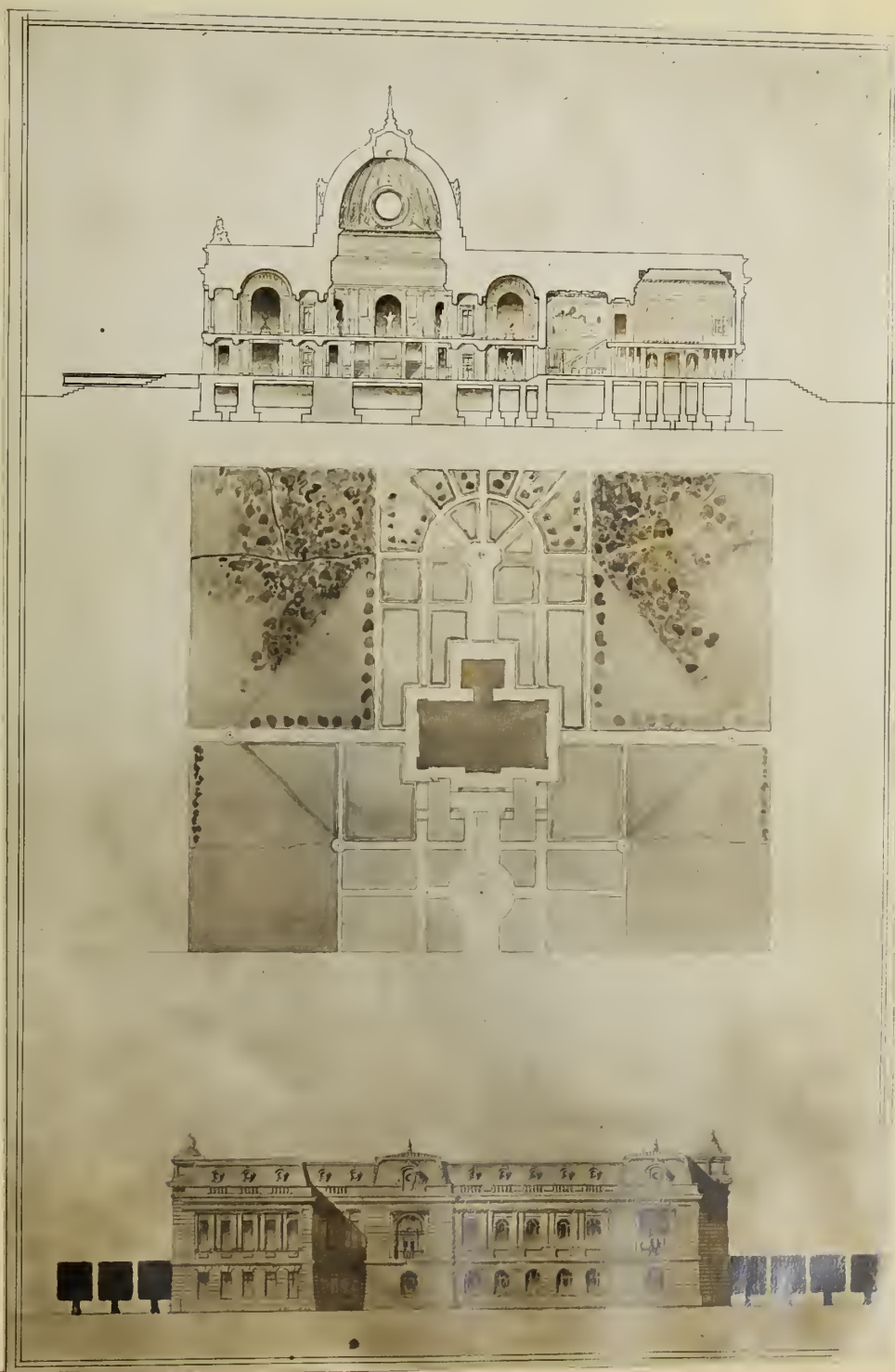
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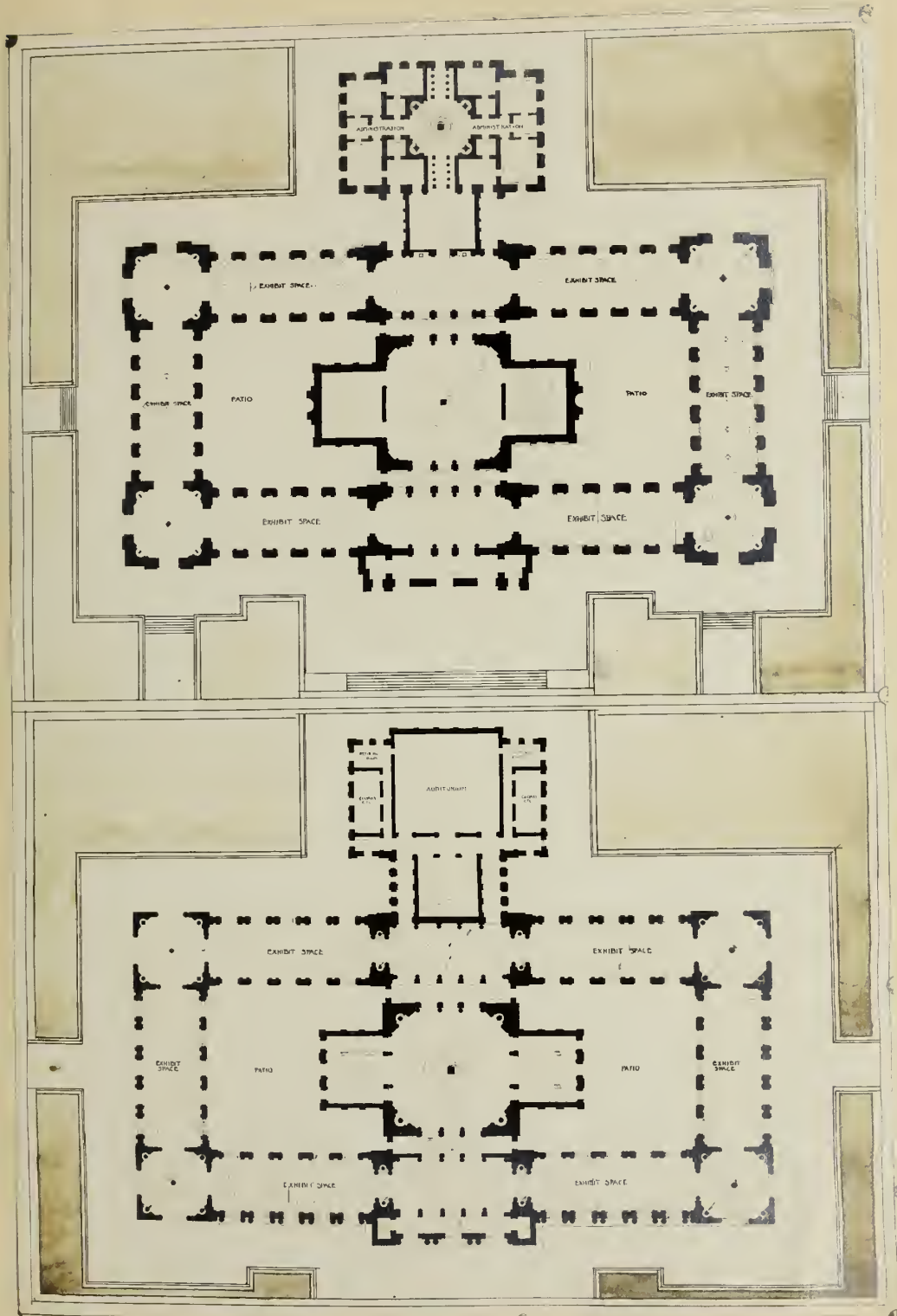
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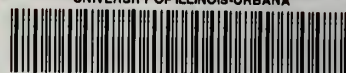








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